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ROM

Royal Ontario Museum

A New Future for a Remarkable Past

1998/1999 Annual Report



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To inspire wonder and build understanding of human cultures and the natural world

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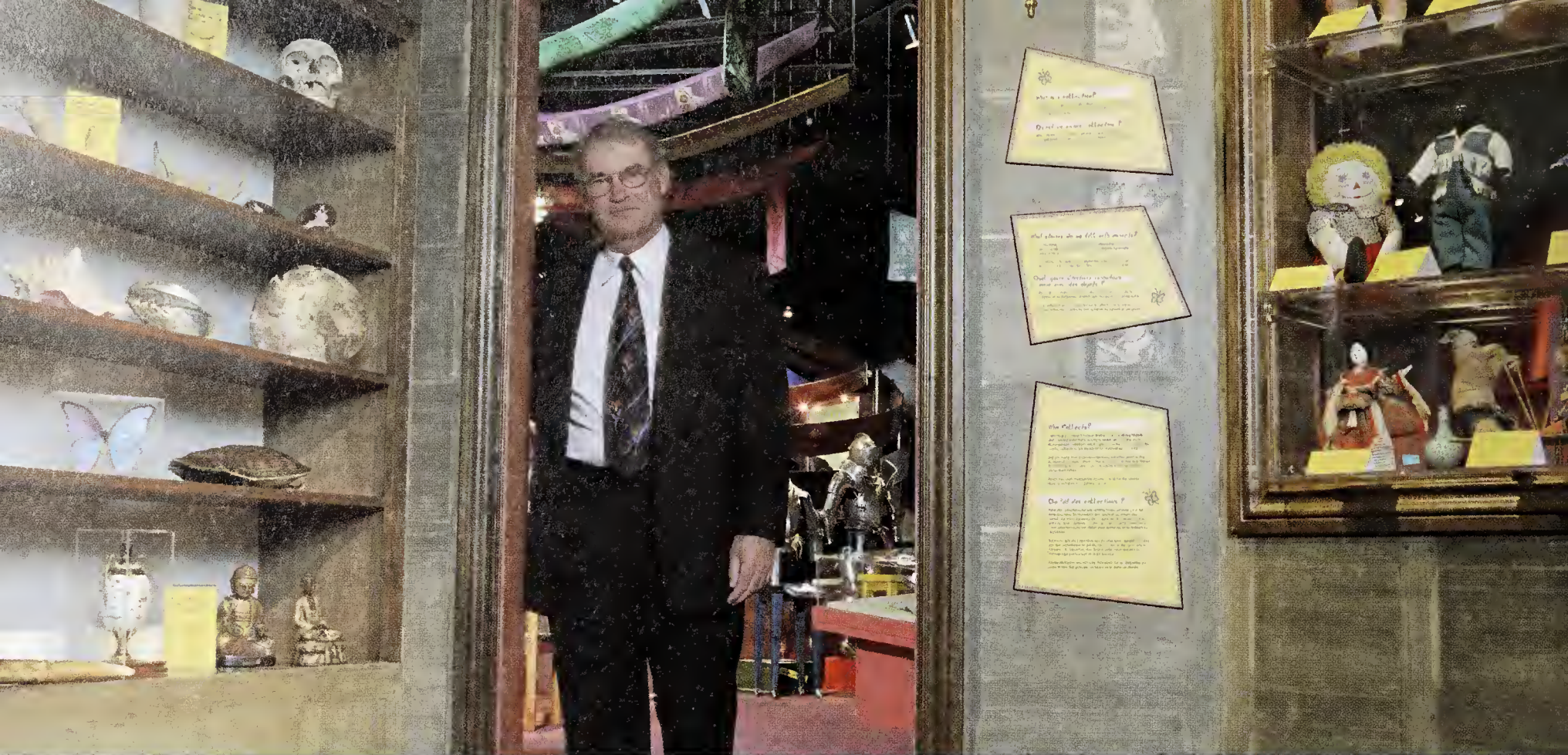
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REPORT OF THE CHAIRMAN OF THE BOARD OF TRUSTEES TO HER HONOUR THE LIEUTENANT GOVERNOR IN COUNCIL

After two years as Chairman, I appreciate more than ever the value to society of cultural institutions such as the Royal Ontario Museum. Cultural institutions are immeasurable as a social benefit: they provide people with a link to their natural and cultural heritage, which strengthens their sense of identity and community and creates a foundation on which they can build a common future.

The economic impact of our cultural industries, direct and indirect, is equally significant. Cultural institutions create jobs. They foster tourism and commerce. People choose to visit—even to live—where culture thrives. Growth within this sector, however, requires the on-going commitment of the institutions themselves and of their various stakeholders. We must all invest in the future of our cultural institutions if they are to continue to enrich our lives.

Over the past fiscal year, the Museum's significant investment in its future is evident in new types of galleries, new approaches to customer service, a new organizational structure, and an emphasis on earned revenue. New mandates and responsibilities resulted in a realignment of management portfolios. A new position of Chief Operating Officer was added to the senior management team to further strengthen the Museum's operations.

Review and change were also on the agenda for the Board of Trustees. Representative Members of the Board investigated best practices for governance in both public- and private-sector organizations. Borrowing from the best of John and Miriam Mayhew Carver (experts in board governance

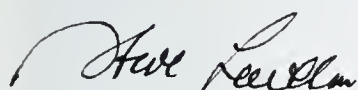
for the "not-for-profit" sector) and others, they recommended key changes to Board processes, which will be implemented in the 1999/2000 fiscal year. These changes will allow for a more streamlined interface between Board and management and will be critical in enabling the ROM to operate quickly and responsively in a fast-moving competitive environment.

The Museum has long accepted that its future aspirations and growth will not be financed through increases to the annual operating grant from government. The ROM's management team has responded creatively and enterprisingly to develop new revenue sources. Cultural Innovations, the new consulting division, worked on a total of eighteen different international projects and continues to develop new revenue streams for the ROM. The Museum's business enterprises of retail sales, membership, restaurants, and special events, continue to grow dramatically, with an increase in net profit of 51 per cent over the previous year. In just five years, net profit has grown by \$1.5 million.

The best measure of progress and success for any public-service institution is the degree to which the community is involved in its day-to-day life and future plans. General attendance remained strong at the previous year's level—nearly three-quarters of a million visitors. The ROM Foundation raised more than \$4.3 million in donations and sponsorships. New collaborations and sponsorships included Inco Limited, Canada Trust, Newcourt Credit Group, the advertising and design community of Canada, and neighbourhood communities such as the South Asian and Korean communities of Toronto and Ontario.

Steve Lowden,
Chairman,
Board of Trustees

The ROM is grateful to the Government of Ontario and to the countless volunteers, community groups, and private-sector organizations who have helped make the fascinating stories of the ROM available for the public to enjoy. We have made great strides this year in becoming more relevant and accessible to our public. Our future success, however, will depend on even more involvement and support from our many stakeholders. We all benefit in countless ways when we work together to invest in the future of culture.



Steve Lowden
July, 1999



REPORT OF THE PRESIDENT AND CHIEF EXECUTIVE OFFICER TO THE BOARD OF TRUSTEES

The year 1998/1999 was notable for the Royal Ontario Museum on a number of fronts. We opened two major galleries, presented a variety of new programs and special exhibitions, and added to our renowned collections through curatorial fieldwork, special donations, and the new Louise Hawley Stone Charitable Trust. There is now a palpable sense that the Museum is moving towards a new identity, based on traditional strengths, but with a fresh

sense of vision and purpose embraced by crucial supporters and stakeholders within and outside the organization. The future of the ROM is beginning to unfold.

At the heart of our vision is the commitment to be engaging and relevant to an expanding audience base that is becoming increasingly sophisticated and

Lindsay Sharp,
President and Chief
Executive Officer

culturally diverse. Few places in the world are better positioned in this regard—through our celebrated collections and internationally recognized curators, the ROM provides real evidence of the past and its connection to the present and the future. We are employing new methods of communicating to complement classic approaches to engage visitors in the stories of the Museum. A curator's provocative lecture, a guide's passionate and knowledgeable interpretation, an intimate and contemplative gallery space, an interactive multi-media exhibit—these are some of the tools we use to lead our visitors into their personal worlds of discovery.

The Museum is moving towards a new identity, based on traditional strengths, but with a fresh sense of vision and purpose.

During the year, the ROM built significantly on the theme of discovery. Our new Discovery Gallery, designed by Astrid Jansen, engages our young audiences with real science presented in environments ranging from a field expedition to an enchanting forest for Franklin the Turtle and his friends. The new Dynamic Earth: Inco Limited Gallery of Earth Sciences takes the idea of



experiential design to a new level. Designer Fang-Pin Lee powerfully integrated lighting, sound, graphics, and multimedia into a sensory and intellectual experience through which Museum curators provide an integrated master narrative of Earth's evolution.

Behind the scenes, ROM curators and planners helped develop our long-term program strategy. The number of potential storylines based on ROM collections is remarkable, and a roster was developed that will lead to the release of a storyline master plan late in 1999. Four strategic themes are covered: Life on Earth; Culture, Art and Design; Earth and Cosmos; and Peoples of

Dynamic Earth: Inco Limited Gallery of Earth Sciences—taking the concept of immersive environments to new heights

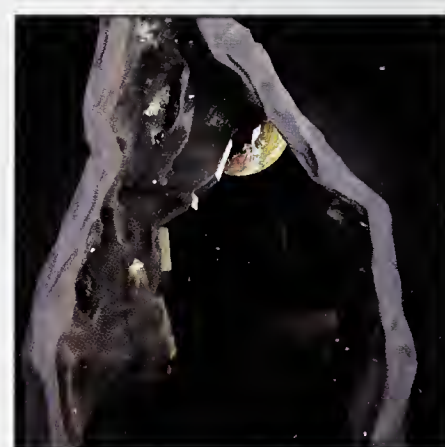
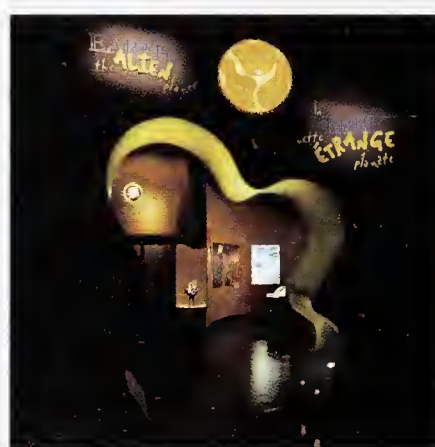
Canada. We are now refining new templates of communication (video, narrowcast, broadcast, the Internet, and new types of public programs)

to complement the traditional modes (exhibitions, galleries, and publications). In the coming months we will finalize a plan of signature experiences, laying the foundation for the new ROM.

A new configuration of human resources and management responsibilities ensures that the ROM is managed by a staff with skills better matched to the future needs of the organization. We have added new members to the management team, changed portfolios, and created new departments such as Discovery Programs, New Media Resources, and Collections Management. A new senior management position, Chief Operating Officer, to which Margaret (Meg) Beckel was appointed, brings new drive and focus to our planning and implementation processes.

The achievements and potential of existing staff have been recognized with career-enhancing opportunities, while a number of impressive new recruits have started to make their own contributions towards the "new ROM." It is a pleasure to work with all of these outstanding individuals and their support teams.

In closing, I would like to thank the Board of Trustees for the energy they give the ROM, as well as our numerous donors, sponsors, and volunteers, who provide increasingly invaluable support to the Museum. Your effort and dedication are greatly appreciated.



Lindsay Sharp

Lindsay Sharp
July, 1999



A NEW ROM EXPERIENCE

Of the nearly three-quarter million visitors to the ROM over the past year, few could argue that museums never change. The year marked a new direction for gallery design with the creation of dynamic, interactive, experiential spaces. The new style of galleries complements the many traditional spaces at the ROM, where visitors can still find ample opportunity for quiet contemplation of the Museum's renowned collections. Our new galleries are designed to engage visitors in active learning experiences, to make the Museum fun and accessible for all interests.

We have also increased the number of guides in the galleries to give visitors an opportunity to talk about the collections with Museum experts. The number of volunteers in our Discovery Gallery, for instance, has doubled in the past year, allowing our visitors more opportunity to ask questions and to explore their interests in more detail.

Change was evident also in the look of some important members of our front-line staff. This year we abandoned the notion of an "old guard" for our security force. Their new uniforms, more casual and current, symbolize the ROM's welcoming approach in hosting and special services. Our hosts are there to ensure the safety of our collections, but also to help our visitors find their way and have an enjoyable experience.

Gallery Innovation



Many of the Museum's new gallery innovations were developed through collaborations between in-house experts and talented specialists from the community. The chief designer for the new Discovery Gallery was Astrid Jansen, a recipient of eight Dora Mavor Moore awards, the highest honour in Canadian theatre. Jansen worked with a team of ROM curators and educators to create a magical setting that captures the excitement of learning in a Museum environment. The gallery, based on the ROM's Discovery Centre, a family favourite since 1977, took the concept of hands-on interactives to a new level, adding more activities, artifacts to touch, and even living specimens.

The Discovery Gallery
—a place for children
and families

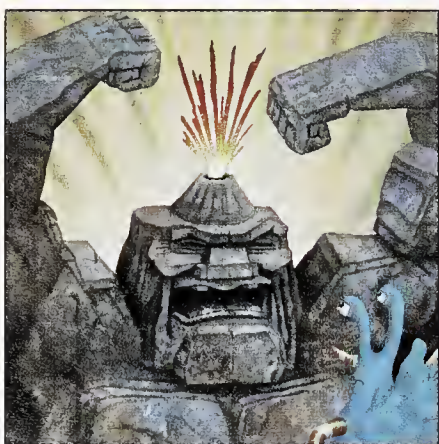
Volcano Theatre
—projecting the latest film
and animation techniques

The activities are set within dramatic discovery zones that range from a field camp to a collector's corner and are designed to stimulate the imagination and encourage young visitors and families to make discoveries of their own.

In May, the ROM's largest and most elaborate gallery project ever, the \$4-million Dynamic Earth: Inco Limited Gallery of Earth Sciences, further refined the Museum's use of "immersive environments."

Dynamic Earth represents the ROM's most innovative use of three-dimensional design, sound, special effects, animation, and interactive techniques to date.

Earth tremors, interactive exhibits, unique theatres, and a glittering array of minerals and gemstones make the complex science of the Earth exciting and understandable. Dynamic Earth represents the ROM's most innovative use of three-dimensional design, sound, special effects, animation, and interactive techniques to date. The ROM's Digital Media Services team, under



the creative direction of Kathryn Saunders, developed three multimedia theatres, devised audio tracks for seven experiential rooms, and programmed a unique rotating projection arm for the *Earth in Motion* wraparound theatre. Using the latest film and animation techniques, the team also developed a circular film to be projected onto the floor of the Volcano Theatre, allowing visitors to gaze into the simulated depths of Earth's molten core and examine the processes of plate tectonics.

Acclaimed illustrator Blair Dawson created fifty vibrant panels for the gallery. ROM curators worked with Dawson to develop a light-

hearted story of primordial Earth, told through two comic characters, Trog (rock) and Algie (life).

When our current gallery expansion program is complete, in the second half of 1999, the ROM's public space will have grown by 15 per cent (32,000 sq. ft.) in just one year. Each new space will bring something different, recognizing the wide variety of tastes and interests of our public. ROM staff from many disciplines and diverse areas of the Museum have pulled together as a team to implement this extraordinary expansion of our public space.

Trog, Algie, and the origins of life
—a few of acclaimed illustrator Blair Dawson's fanciful images from Dynamic Earth: Inco Limited Gallery of Earth Sciences

Thinking Differently About Museums

In January, the ROM launched a joint project with the Advertising Design Club of Canada and mounted *50 Years of Advertising and Design*, a special exhibition of 130 prints and 55 television advertisements. With this initiative, the ROM became the first Canadian museum to



collect Canadian advertising and design, and the first to work collaboratively with industry to build a systematic collection. Advertising provides a record of social and political change as well as design history. The ROM's new collection will be an important study resource for future generations.

Dragon Tango: Amanta Scott and David Tomlinson, another collaborative arts venture, intrigued visitors with performances on two immense dragon soundsculptures. Created from recycled materials, the sculptures emphasized the tango's message: to live in harmony and balance. The Museum subsequently participated in the production of a film inspired by *Dragon Tango*. Produced by Paulus Productions, the film later went on to become a Gemini winner.



Soundsculptures
—from *Dragon Tango*:
Amanta Scott and David
Tomlinson

The Bamboo Club
—Barbara Klunder,
*50 Years of
Advertising and Design*



EXPLORATION & DISCOVERY

International Research and Recognition

New technologies, global communications links, and the opening of previously inaccessible regions have provided further opportunities for the ROM to add to humanity's knowledge of both the cultural and the natural worlds.

ROM curators were again recognized around the globe for their research and discoveries. Allan Baker was elected a member of the International Ornithological Committee; Ed Crossman was inducted into the Hall of Fame of Muskies Canada Ltd.; Tom Krogh was made a fellow of the Royal Society of Canada; Chris Darling was invited to serve a three-year term as a member of the Scientific Advisory Committee of the Endangered Species Recovery Fund (ESRF); and Hans-Dieter Sues was elected a Fellow of the American Association for the Advancement of Science.

Searching for Clues to Our Cultural Past

ROM archaeologists continued to shed light on ancient civilizations. In northern Sudan, archaeologist Krzysztof Grzyski uncovered artifacts from ancient Nubia, one of Africa's greatest civilizations. Dating to 1000 B.C.–800 B.C., the finds represent a major contribution to the study of this ancient Nilotic people.

Dr. Grzyski's project has also contributed to the economy of the region, offering much-needed work to local and displaced people. Recognizing the project's scholarly and practical achievements, UNESCO has extended its patronage.

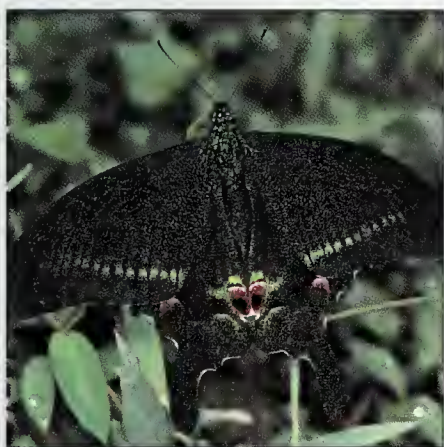
Archaeologist Chen Shen's continuing excavations at a million-year-old palaeolithic site in northern China provided important evidence of the palaeo environment, tool technology, and primitive cognition of hominids. Dr. Shen's work is critical to understanding the migration of hominids from Africa to Asia, and how they adjusted their adaptive strategies to different environments.

Archaeologist Ed Keall continued to uncover new clues to the past in Yemen. Work on a 13th-century mosque revealed an inscription about a 16th-century benefactor who had founded a school in the mosque. The inscription offers insight into the agricultural and economic life of the area at the time of the school's establishment. The ROM's work has revitalized this school and led to the establishment of a local museum.



P Preserving Worldwide Biodiversity

Throughout the world, nations have recently come to realize that a better understanding of their biota—plants, animals, and micro-organisms—is an essential first step towards conserving natural areas and promoting sustainable development. Tropical rainforests



are storehouses of untapped biological resources, but most of the countries containing these forests lack the trained personnel and infrastructure to conserve and promote their biodiversity. In order to realize their potential they must forge alliances with institutions in developed countries.

ROM entomologist Chris Darling received an International Internship grant from the Young Canada Works Program to assist with the development of Indonesia's National Biodiversity Information Network (NBIN). The internship allowed the scope of the project to broaden so that all of the ROM's natural history collection from Indonesia could be included. The ten-year collaboration between the ROM and Indonesia's Museum Zoologi Bogor is a model of international cooperation in natural history informatics.



In the spring of 1999, an international team, including the ROM, the American Museum of Natural History (AMNH), Birdlife International, and the Institute of Ecology and Biological Resources (IEBR), documented the biodiversity of Ngoc Linh, the second-highest mountain in Vietnam. The collaboration is part of a concerted effort towards strengthening the case for the creation of a new national park to protect the rare and unusual species of the area.

*(Opposite page,
top to bottom)*

Looking for evidence

—the start of the excavation season at Walcott Quarry, Burgess Shale, Yoho National Park, B.C.

The Zabid Citadel Mosque, Yemen

—taking ROM expertise to the world

(Above, left to right)

Bird-wing butterfly, Vietnam

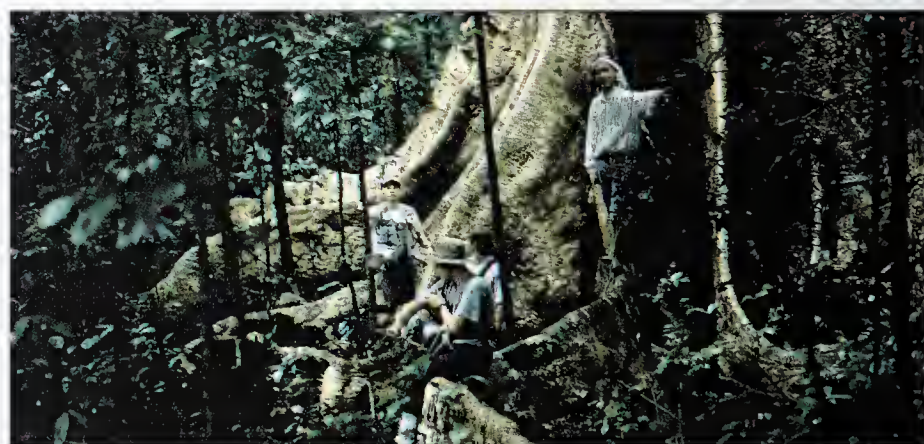
Rainforest, Vietnam

Butterfly, Vietnam

An ongoing shorebird-banding effort, co-led by ROM ornithologist Allan Baker, is the inaugural research project of the Western Atlantic Shorebird Association, an international collaboration of federal, state, local, and non-profit organizations, including the Museum's Centre for Biodiversity and Conservation Biology. The international team is studying shorebird migrations between southern Argentina and Canada's far north. The work to date has provided crucial data on shorebird population sizes, migratory strategies, and resource needs.

The collaboration is part of a concerted effort towards strengthening the case for the creation of a new national park.

The shorebird-banding project took a research team, co-led by Mark Peck, to the Canadian Arctic to search for birds that had been fitted with radio transmitters in New Jersey. Thanks to sophisticated aerial-survey technology, the team located birds on Southampton Island, in Nunavut, and was able to retrieve important biological data.



Allan Baker and post-doctoral student Janice Hughes co-authored the research paper on the South American hoatzin's affinities with other birds, using new molecular data. This data helped Dr. Hughes successfully classify the hoatzin, which had defied accurate classification for 200 years.

(Above)

Crimson sunbird,
Vietnam

(Above right)

The river redhorse
—a benefit to Ontario
waterways

Sanderlings
—long-distance navigators

Cattien National Park,
Vietnam

In Ontario, ichthyologist Erling Holm, working with Dr. Bob Jenkins of Roanoke College, Virginia, and representatives of the Ontario Ministry of Natural Resources, proved that a fish species, the river redhorse, previously vanished from

Ontario waterways, has re-entered the lower Trent River. The fish are exerting a positive effect on the aquatic ecosystem in that they are one of the few natural predators of zebra mussels, which entered Ontario waters through foreign vessels in the mid-1980s.

Digging into the Deep Past

The work of palaeontologist Des Collins is a prime example of how a museum project can span an entire career. Dr. Collins had another successful season excavating the Burgess Shale in Yoho National Park, B.C.. In this, his sixteenth season, he collected 2,400 specimens, including some of the rarest "weird wonders" known from this celebrated fossil deposit. His work continues to add to our understanding of animals living on the sea floor more than 500 million years ago, soon after the last pulse of the Cambrian evolutionary explosion when animals first appeared on Earth.

Palaeontologist Hans-Dieter Sues was awarded a two-year grant from the U.S. National Science Foundation in support of his collaborative study of newly discovered species of Triassic vertebrates. The study seeks to recover fossils from just before and just after one of the greatest extinction events in the history of life, some 200 million years ago. The fossils help us to understand which groups of animals and plants became extinct, which survived, and what might explain the relative success of the surviving life forms.

Early Cretaceous dinosaurs are still very poorly known, but in recent years an unusual fossil deposit in northeast Brazil yielded



exceptionally well preserved 100-million-year-old skeletal remains of carnivorous dinosaurs. Dr. Sues is the leader of an international team, including scientists from Germany and the U.K., analysing these finds.

(Left to right)

In the desert

—Kyzylkum Desert,
Uzbekistan

In the mountains

—a ROM research camp on
Mount Stephen, Yoho
National Park, B.C.

At the quarry

—the view from the
Walcott Quarry,
Yoho National Park, B.C.



A NEW STRATEGY FOR ACQUISITIONS

THE LOUISE HAWLEY STONE CHARITABLE TRUST

The first items purchased through the Louise Hawley Stone Charitable Trust are outstanding treasures. Valued collectively at more than \$1 million, the artifacts and specimens are of exceptional rarity. For the first time in many years, the Museum now has the opportunity to make planned purchases of an extremely high calibre.

Embroidered English Formal Dress

Spectacular and eye-catching, the rare circa-1700 ensemble is hand-embroidered with exotic floral and foliate motifs, using coloured silk-and-metallic threads on a linen ground. The ensemble complements the ROM's existing collection of embroidered textiles and costumes. The dress was purchased with funds from the Textile Endowment Fund and the Louise Hawley Stone Charitable Trust.

Ottoman Turkish Saddle Cloth

Lavish Turkish saddle cloths (caparisons), dripping with gold, silver, and jewels, became extremely popular in the 16th and 17th centuries. The new acquisition is an opulent 17th-century example and one of only a few preserved in world collections.

Roman Statue of Diana

The marble statue of Diana, goddess of the hunt, was created during the 1st century A.D. Inspired by a Greek kore of about 525 B.C., it is a superb example of Roman aesthetic taste for Greek archaic sculpture. The statue will be exhibited in the ROM's Sculpture Court.

English formal dress, detail
—circa 1700

Korean Gilt-Bronze Buddha Sculpture

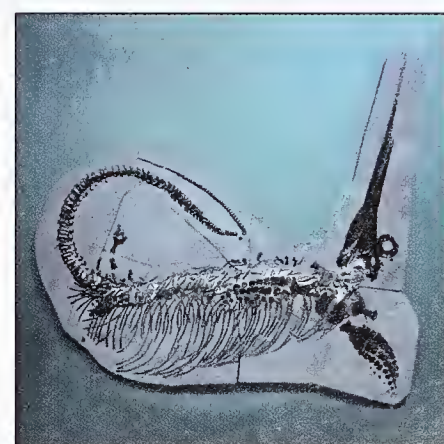
Created in the late 8th century, the Buddha is one of only a few surviving statues of this kind. It will be added to the Museum's new Gallery of Korean Art, opening in the late summer of 1999. The Buddha will be on display in the Buddhism case within the religions section of the gallery.

Art Nouveau and Art Déco Collection

The addition to the Museum's decorative arts collection comprises 270 pieces of furniture, silver, glass, ceramics, lighting, metalwork, and small sculpture from 1890 to 1940 and enhances the Museum's existing holdings of European and American Arts and Crafts, Art Nouveau, Vienna Secession, Art Déco, and Art Moderne. Most of the pieces were donated by Bernard and Sylvia Ostry of Toronto. The remaining items were purchased with funds from the Louise Hawley Stone Charitable Trust.

William Kent Stools

The stools are rare pieces of furniture designed by the celebrated English artist and architect William Kent (1685–1749). ROM curator Dr. Peter Kaellgren describes them as "some of the most important furniture ever acquired by the Royal Ontario Museum."



Three Skeletons of Jurassic and Cretaceous Marine Reptiles

The ROM's collection of ichthyosaurs contains specimens that cannot be found anywhere else in the world. The collection is now even stronger with two new acquisitions of species not previously represented in the Museum's collection. Recent acquisitions include two complete ichthyosaur skeletons from the Early Jurassic period of England (about 180 to 190 million years old), and the partial skeleton of an plesiosaur dating from the Upper Cretaceous period of Morocco (about 90 million years old).

Japanese Handscroll Paintings

Exceptional both as works of art and as important historical documents, these ink-and-watercolour paintings tell the story of Japan's first steps towards modernization. Created by Yamazaki Tomoo (1781–1861), the work depicts the manufacturing of cannons and cannon balls. The scrolls will be displayed in the ROM's Herman Herzog Levy Gallery, opening in the late summer of 1999.

English formal dress
—circa 1700

Ottoman Turkish
saddle cloth
—17th century

The Roman goddess Diana
—1st century A.D.

Korean Buddha
8th century A.D.

Golden vase by
Clément Massier
—19th century

William Kent stools
—18th century

Excalibosaurus
—Cretaceous period

Japanese
handscroll painting
—19th century



TELLING THE STORIES OF RESEARCH AND COLLECTIONS

Curators in the Galleries

ROM galleries are the principal means by which our curators engage the public in the stories of the Museum's research and collections. The new Discovery Gallery has become an effective vehicle for curators to show visitors what is unique about ROM collections and to keep them informed about our ongoing research. The gallery is full of touchable objects, hand-picked by curators, to let young visitors experience what it is like to investigate specimens up close. Short video segments throughout the gallery feature curators relating anecdotes about their favourite objects in the ROM's collections, or sharing the details of their recent discoveries.

The Discovery Gallery is also a place to see new finds brought back from the field. The "living" results of Dr. Bob Murphy's herpetology group's explorations through Vietnam are now on display in terrariums in the Discovery Gallery. In the presence of ROM scientists, visitors can study the colourful fire-bellied toads and a beautiful new species of green tree frog to learn living habits of these previously unknown species. The ROM's studies of rare species help to collect information about the frailty of the ecosystems of the world's endangered rainforests.

Curators can devote years to research work and conceptual planning to develop new galleries. Dynamic Earth: Inco Limited Gallery of Earth Sciences was one of the most complex curatorial projects in decades. Through extensive

collaborations, curators representing the three scientific disciplines of palaeobiology, geology, and earth science, presented a unique holistic perspective of science to give visitors an understanding of Earth as an integrated system that is constantly shaped by the geological forces of heat and pressure, plate tectonics, erosion and sedimentation, and life itself.

Behind the scenes, a number of our curators contributed significantly to the development of the Gallery of Korean Art, the Hands-on Biodiversity Gallery, and the Herman Herzog Levy Gallery, all to open in the latter half of 1999.

An outstanding event in the exhibition calendar this year was the opportunity to feature one of the ROM's most treasured collections: ninety sketches, oil paintings, and artifacts of Paul Kane (1810–1871), considered to be the founding father of Canadian art. Ken Lister, curator of *From Wilderness to Studio: Four Views of Paul Kane*, helped viewers understand the world of early Canada through the historical records of Kane's sketches, and his more romanticized studio paintings.



Buffalo Bulls Fighting
—North Saskatchewan
River, 1848–1852, detail, oil
on canvas, Paul Kane
Fire-bellied toad,
Vietnam

Working with the Schools of Ontario

This year, more than 150,000 Ontario students attended the ROM's school program. Since the program began 70 years ago, more than 8,000 schools and seven million students have participated. Museum materials touch on almost every school subject: art, languages, science and technology, history, geography, and social sciences.

School visits to the ROM provide students with opportunities for personal inquiry with material evidence.

The ROM's unique role in education was brought to the forefront in 1998/1999 with the launch of the new Ontario curriculum. A central objective of the new curriculum is "real life" learning; school visits to the ROM provide students with opportunities for personal inquiry with material evidence from the ROM collections, as well as access to Museum experts with whom they can discuss their interests.

In partnership with the Ministry of Education, ROM education staff conducted curriculum-implementation "train the trainer" workshops for the new Grades 1 to 8 Social Studies, History, and Geography curricula, involving approximately 500 teachers. Similar workshops were held for superintendents and principals. The Museum also worked with Ministry officials in the development of secondary-level curriculum documents, further underscoring the ROM's importance to education in Ontario.

Learning programs go beyond the school system; this year the ROM worked with a group of home-schooling parents to familiarize them with the Museum's education program. The



group subsequently invited our Education Department to present a workshop for their provincial open house, thus making parents from across the province aware of this valuable resource.

In the galleries
—evidence from the past
Learning
—a journey of discovery

Programming and Partnering with the Community

Our partnerships with community groups enhance the Museum's programming, adding new dimensions to the stories of ROM collections. On occasion these partners also become involved in special gallery projects and assist with acquisitions.

The South Asian community, through the South Asian Advisory Committee, brought a number of special programs to the ROM and worked diligently throughout the year on a fundraising campaign to support a gallery and curatorship. The Korean community advised in the planning and programming for the Gallery of Korean Art, scheduled to open in September 1999.

Our partnerships with community groups enhance the Museum's programming, adding new dimensions to the stories of ROM collections.

As part of the ROM's South Asian initiative, the Sikh community was active in planning discussions with the Museum to bring *The Arts of the Sikh Kingdoms*, a special exhibition from the Victoria and Albert Museum, to Toronto in the year 2000. And a partnership with the Greek Consul was established to provide an annual program to support the Byzantine Gallery.

Partnerships can also involve the public sector: the Ontario Ministry of Natural Resources (OMNR) was our partner on the Species at Risk Web site, an in-depth information source featuring profiles, range maps, and colour photographs. The ROM and OMNR are logical partners in conservation efforts; our combined expertise has provided a valuable tool for the public and the scientific community.

The ROM's partnership with corporate sponsor Canada Trust on the exhibition *Audubon's Wilderness Palette* allowed the Museum to showcase watercolours by celebrated 19th-century naturalist and artist John James Audubon. The exhibition served to publicize the sponsor's support of conservation initiatives, as well as to present ROM specimens of extinct species, dramatically illustrating the message of conservation.



Outreach to the Communities

Once again, the Outreach program brought the Museum to more than 400,000 Ontarians. Travelling exhibitions, lectures, the Dinosaur Museumobile, and trade shows are all extensions of the Museum, furthering access to ROM collections and research.

Our most requested travelling exhibition continues to be *Egypt, Gift of the Nile*, booked until 2002. A popular new addition to the show, *Hatshepsut is Dead*, a CD-ROM interactive created in partnership with students at Sheridan College, explores the reign of Queen Hatshepsut through music, stories, games, and fantastic digital imagery.

Once again, the Outreach program brought the Museum to more than 400,000 Ontarians.

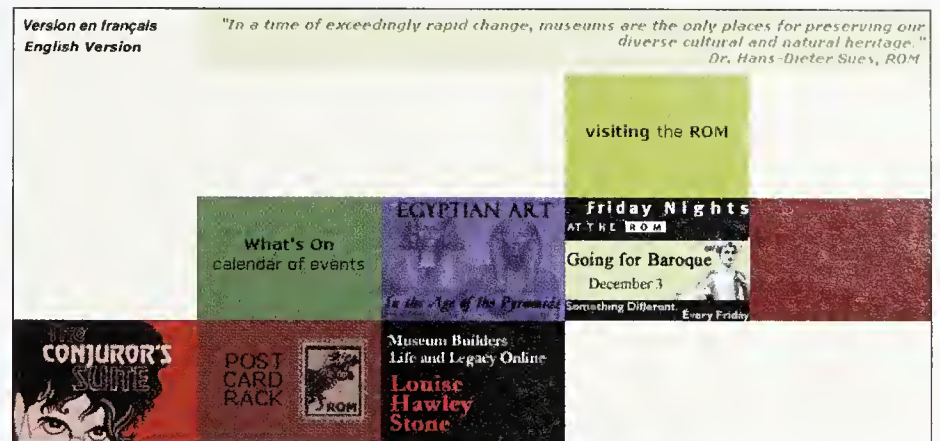
Many of our travelling exhibitions feature our natural history collections. These shows are increasingly in demand by national and provincial parks in Ontario. Our newest client is the Kortright Conservation Centre just north of Toronto.

www.rom.on.ca

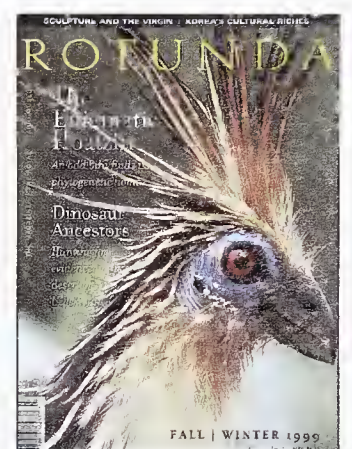
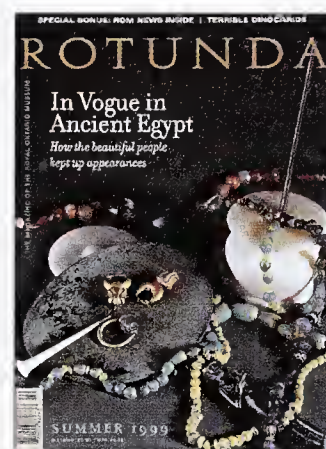
Our redesigned Web site is accessible and dynamic, the virtual "front doors" of the Museum. More than 400,000 visited the site,



Through the ROM Speakers' Bureau, Museum staff communicate widely and effectively. Archaeologist Mima Kapches, for example, delivered a lecture entitled *The Stories Artifacts Have to Tell* to a full house at the Muskoka Lakes Museum in Port Carling. The Dinosaur Museumobile, always a welcome arrival, travelled to many Ontario cities and towns, including Napanee, where 80 per cent of the population visited over a three-day period. The Museum reached an additional 150,000 people through trade shows, a new area of Outreach growth.



a 100 per cent increase over the previous year. A new dynamic home page was introduced in May as part of a major redesign to draw additional traffic and to focus on marketing and communicating the ROM's events, research, and stories.



Rotunda

The ROM Foundation, in collaboration with the Publications section of New Media Resources, launched a redesign of *Rotunda* magazine with the Summer 1999 issue. The new design, superior production values, and the addition of many new concepts and features have dramatically enhanced the Museum's magazine.

Northern Owls, an Outreach exhibition
Photo courtesy
Sarnia Observer

ROM Web site home page
—"the virtual front doors
of the Museum"

Rotunda
—bold new design
and concepts

Adding Value Through Membership

ROM memberships (including renewals) increased 9 per cent over the previous fiscal year, bringing the total to 21,305 (37,202 actual Members). The number of new memberships doubled, thanks to the great success of *A Grand Design: The Art of the Victoria and Albert Museum*. In light of the exceptional benefits attached to membership, a very high percentage of our recent Members have renewed in anticipation of the year 2000 exhibition *Egyptian Art in the Age of the Pyramids*.

The launch of the ROM Explorers Club in February proved to be a great innovation to serve our membership. By the end of the fiscal year, more than 400 children aged 6 to 12 had joined. The club was created to allow the children of Members to become more involved in the Museum. Explorers are issued their own "passport" (ID card), which is stamped every time they visit; they also receive an interactive newsletter, participate in special programmed events (including gallery openings, treasure hunts, and fun activities with ROM curators), and have the opportunity to collect unique prizes.



ROM Membership's new Explorers Club
—at special summer viewing of *Dynamic Earth: Inco Limited Gallery of Earth Sciences*

Department of Museum Volunteers

As always, the Department of Museum Volunteers (DMV) made an enormous contribution to the quality of life in the Museum. Docents, Guides and Guides du ROM led nearly 2,000 gallery tours for approximately 20,000 visitors. Gallery Interpreters spent more than 800 hours in the gallery telling stories of our collections to enhance the visitors' Museum experience. In addition, the DMV organized special programs, including *Ireland: From Celtic Roots to Celtic Revival* (a three-day decorative arts symposium), and the seventh annual *Studies in Silver* lecture, featuring the works of Georg Jensen. The Rotunda Niches Committee continued to create a welcoming atmosphere with their stunning floral displays at the Museum entrance. The Textile and Costume Committee presented *Mad About Hats*, an exploration of the millinery industry in Canada, including a silent auction. The Bishop White Committee hosted a variety of lectures for the Far Eastern Endowment Fund, including *Korea: Its Art and Culture*, with the late Hugh Wylie as guest speaker.

In total, the DMV has raised more than \$2.5 million over their forty-two years of work on behalf of the ROM.

DMV activity extends far beyond the Museum itself. ROMwalkers gave forty-two ROMwalks highlighting the history and architecture of the city; ROMBUS took participants on twelve day-long explorations within Southern Ontario; and ROM Travel and Getaway hosted cultural expeditions to Belgium, South India, Cuba, Jordan/Israel, the southwest of France, the Lake Erie environs, and New York City.

As a result of their prodigious efforts, the DMV was able to donate \$100,000 towards the new Hands-on Biodiversity Gallery and the DMV Acquisitions and Research Fund. The ROM Reproductions Shop donated \$85,000 to the ROM to be used for exhibitions as well as for acquisitions through field research. In total, the DMV has raised more than \$2.5 million over their forty-two years of work on behalf of the ROM.



The outstanding contribution of DMV members continued to be recognized throughout the community. One hundred volunteers were presented with Volunteer Service Awards at the DMV's December celebration. Jo Breyfogle was among those honoured by Lieutenant Governor Hilary Weston on April 19 with a special award sponsored by the Volunteer Centre of Metro Toronto, and six members of the DMV received the Ontario Government Volunteer Service Awards.

Mad About Hats event
—table display,
March 3, 1999
—Barbara Benoliel,
past president,
Tilley Endurables;
door prize winner;
and Pat Harris, Chair,
ROM Textile Committee



1998/1999 FISCAL YEAR EXHIBITIONS & GALLERIES

**Lost Sense: An Installation
by Catherine Widgery**
Feb. 14/98–Oct. 18/98

**In Celebration
of A Grand Design**
Mar. 13/98–Oct. 1/98

**From the Anthropology
Collections**
Mar. 14/98–indefinite

**A Grand Design:
The Art of the
Victoria and Albert Museum**
June 21/98–Sept. 13/98

**Audubon's Wilderness Palette:
The Birds of Canada**
Sept. 19/98–Nov. 15/98

**Wilderness to Studio:
Four Views of Paul Kane**
Nov. 7/98–May 2/99

**Two Rothschild Centuries:
The Remarkable Life and
Achievements of Nathan
Mayer Rothschild and
His Descendants**
Nov. 14/98–May 30/99

**Dragon Tango:
Amanta Scott & David
Tomlinson**
Dec. 5/98–Jan. 3/99

Discovery Gallery
Opened Feb. 8/99

**50 Years of Advertising
and Design in Canada**
Feb. 13/99–Sept. 6/99

**Them = Us: Photographic
Journeys Across Our Cultural
Boundaries**
Feb. 27/99–Jan. 2000

**Dynamic Earth: Inco Limited
Gallery of Earth Sciences**
Opened May 30/99

Fossil Art from Five Continents
June 12/99–Aug. 15/99

Audubon's Wilderness Palette

—details from *Great Auk*,
Whooping Crane, *Blue Jay*,
and *Great Blue Heron*
(Opposite page)

Jamie Kennedy at the ROM
—cuisine for the ages



EARNING OUR WAY

Cultural Innovations

The ROM's new consulting arm, Cultural Innovations, contributes to the operating budget and helps departments fund research initiatives. Its major consultative role in the development of the King Abdul Aziz Historical Centre, in Riyadh, Saudi Arabia, was a significant indicator of the international value of ROM expertise. To date, the consulting group has worked on eighteen different projects worldwide and continues to develop new revenue streams and professional development opportunities for the Museum.

The group's commercial ventures also extend the reach of ROM research. Models are now in production for merchandise ranging from a children's puzzle of Ontario trilobites to extinct creatures found in the Cambrian rock of the Burgess Shale.

Earned Revenue

The Museum earns revenue through the business enterprises of retail sales, membership, restaurants, and special events, which is reinvested in Museum operations. This year net profit for these enterprises was up by 51 per cent over the previous year, and in just five years, net profit has grown by \$1,537,000, an eighteen-fold increase.

Growth in net profit has resulted from better merchandising in our shops, expansion of the special events and restaurant

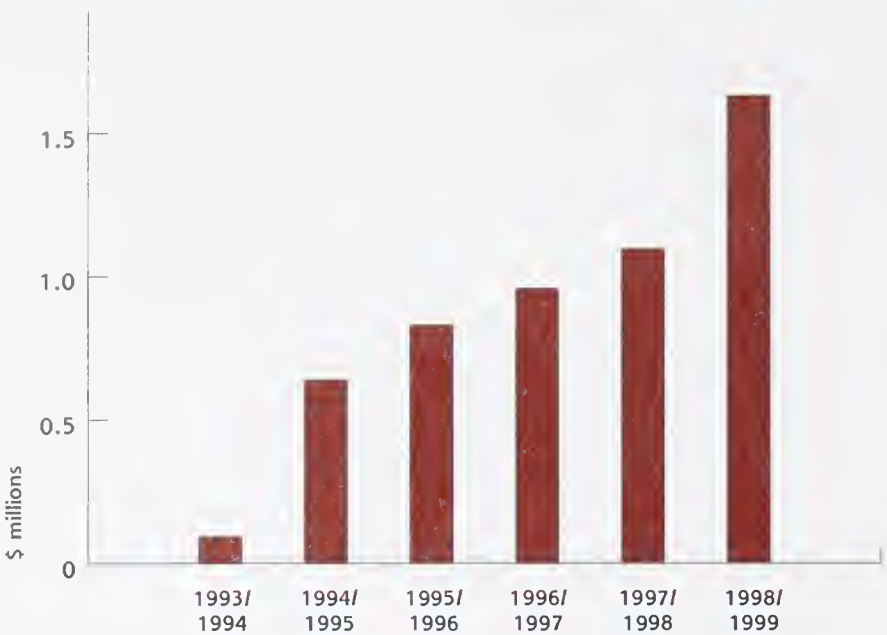
businesses, and a refocusing of membership development. Increasing integration of shops and restaurants into the Museum experience provides added value for our visitors. This was clearly evident in sales at the retail venue accompanying *A Grand Design: The Art of the Victoria and Albert Museum*, our most successful satellite shop ever.

Through our continuing effort to increase Museum-generated revenue, the government grant, as a percentage of the total operating budget, has decreased from 74 per cent to 58 per cent in five years.

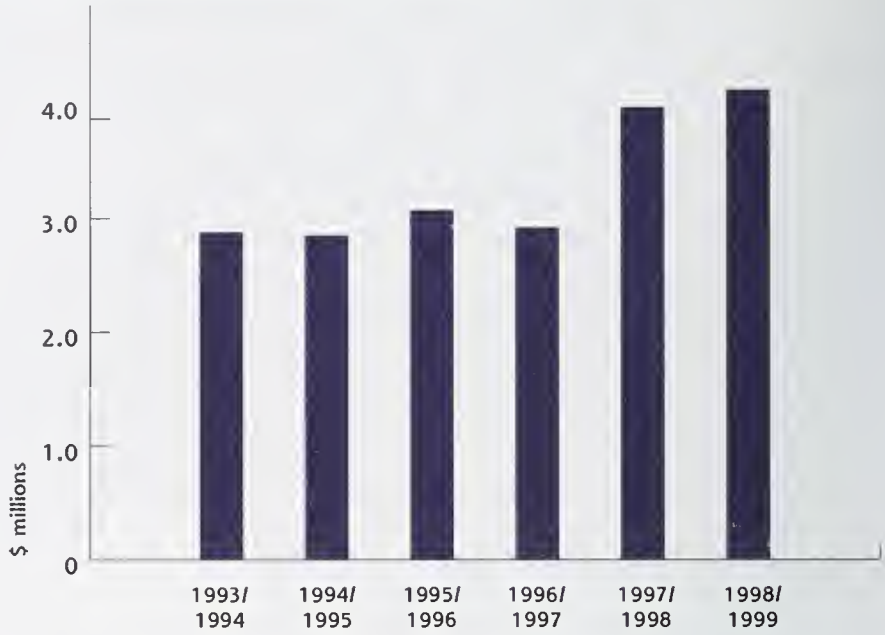
The Museum continues to explore new areas of business revenue. Partnership with the Children's Own Museum provides regular rental income; after hours, public spaces become a popular setting for private functions. A new emphasis on exhibitions that have broad appeal and provide a real financial return has contributed to a 43 per cent growth in admissions and program revenue over the past five years.

Through our continuing effort to increase Museum-generated revenue, the government grant, as a percentage of the total operating budget, has decreased from 74 per cent to 58 per cent in five years. In total, government funding has declined by 14 per cent since 1992 (a decline of 24 per cent when inflation is taken into account).

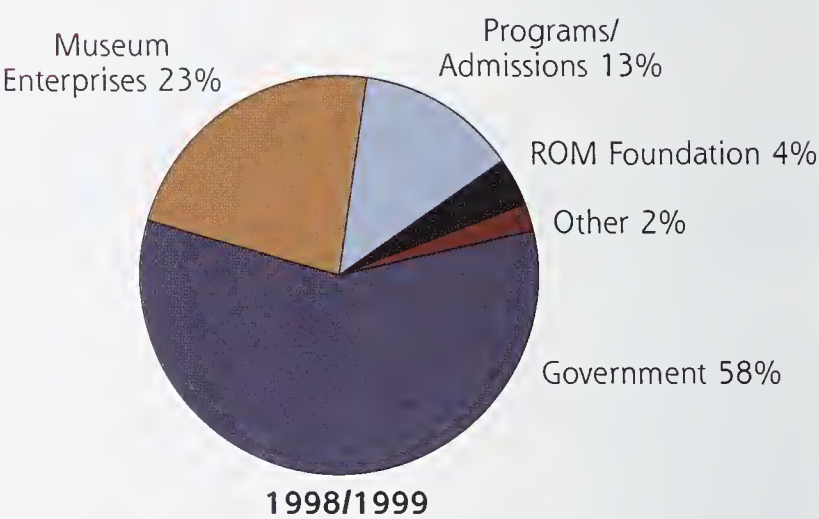
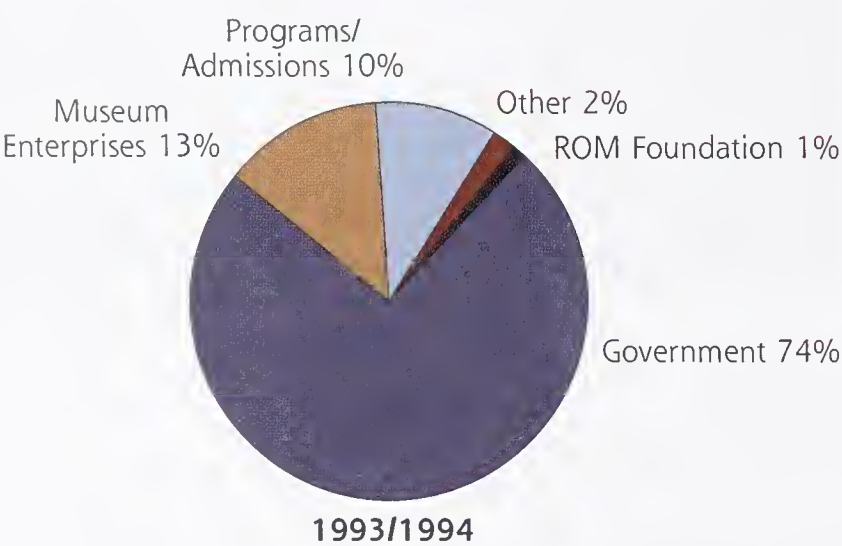
Growth in Net Profit from Museum Enterprises



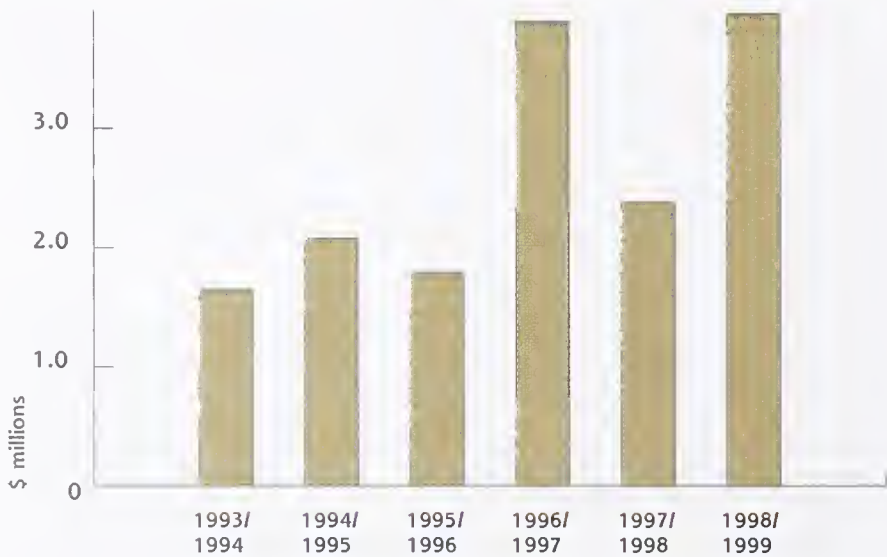
Growth in Admissions Revenue



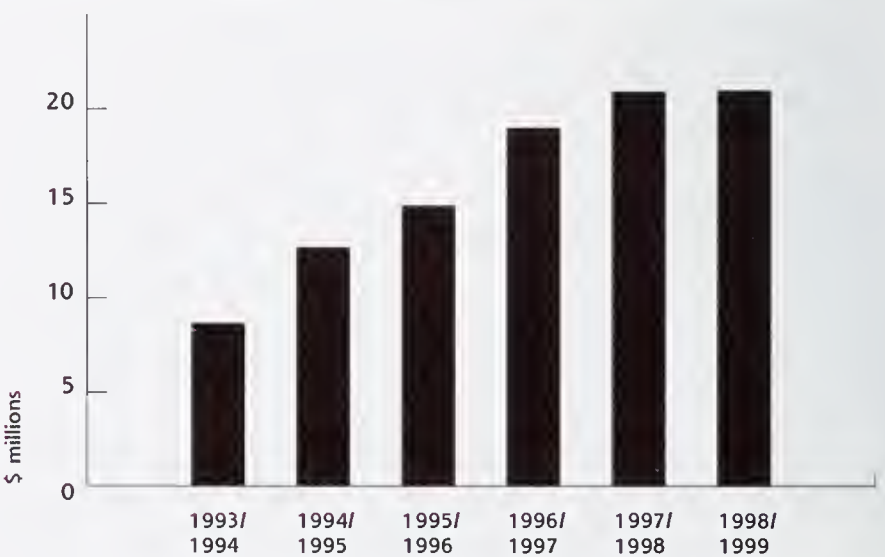
Trends in Revenue as a Percentage of Total Budget



ROM Foundation Annual Contributions to the Museum



Growth in Funds under ROM Foundation Management





ROM FOUNDATION

Supporting the ROM's Future

This has been a year of accomplishment at the ROM. The new Discovery Gallery, and Dynamic Earth: Inco Limited Gallery of Earth Sciences, illustrate the increasingly vital role of fundraising in the Museum's ability to innovate and grow. The South Asian community's relentless work on a major fundraising campaign in support of a new South Asian gallery and curatorship demonstrates just how effective community involvement can be when joined with the Museum in a common goal.

The extraordinary commitment made by Ontario Hydro Services Company broke new ground with a combination of support for both new exhibition development and new curatorial endowments. Their gift will support an exhibition at the ROM and a travelling exhibition, both on electrification, as well as a curatorship in Canadiana.

Corporate sponsorship reached new heights through exhibitions such as *A Grand Design: The Art of the Victoria and Albert Museum* and the forthcoming *Egyptian Art in the Age of the Pyramids*. Newcourt Credit Group and Chubb Insurance Company of Canada have been exemplary in helping to bring exciting exhibitions to the Museum.

Perhaps one of the best measures of our success is the remarkable growth of the Royal Patrons' Circle, whose members continue to be the most committed and supportive of the Museum's constituents.

In March, we said goodbye to Meg Beckel in her position as Foundation President and Executive Director, and welcomed her as Chief Operating Officer of the ROM, where we know she will continue to demonstrate her exceptional leadership. We have since welcomed David Palmer from the Richard Ivey School of Business, University of Western Ontario, as our new President and Executive Director. His tenure will begin shortly after year-end.

In closing, I wish to thank, whole-heartedly, our many dedicated ROM supporters for the tremendous impact their giving has on the advancement of the Museum.

Frank Potter

Frank Potter
Chairman
July, 1999

**Dynamic Earth: Inco
Limited Gallery of
Earth Sciences**
—the prologue wall

Donors, Patrons, Sponsors

Leadership Gifts

The following leadership donors and sponsors have made a gift, a bequest, or a pledge of \$1 million or more in 1998/1999. Their exceptional generosity is the foundation of the Museum's excellence.

Christopher Ondaatje
Ontario Hydro Services Company
Louise Hawley Stone Charitable Trust

Major Gifts

The following donors and sponsors are among the ROM's most generous supporters and have made a gift, a bequest, or a pledge of \$100,000–\$999,999 in 1998/1999.

Global Strategy Financial Inc.
Newcourt Credit Group
The O'Hare Family
ROM Department of Museum Volunteers
Andrew M. Stewart

Special Gifts

The following donors are among the ROM's most generous supporters and have made a gift, a bequest, or a pledge of \$25,000–\$99,999 in 1998/1999.

Canada Trust
Canadian Tire Corporation Limited
Estate of Jeanne Costello
The Dominion of Canada
General Insurance Company
The Catherine and Maxwell
Meighen Foundation
The Philip and Berthe Morton Foundation
ROM Reproductions Shop
Estate of Etta Taube Sherman
Toshiba of Canada Limited
TransCanada

At the gala opening of
**Dynamic Earth: Inco
Limited Gallery of
Earth Sciences**
—Dr. Lindsay Sharp,
President and CEO, Royal
Ontario Museum, and Dr.
Michael D. Sopko, Chairman
and CEO, Inco Limited

Sponsors and Patrons

The following corporate and foundation sponsors and patrons have contributed \$10,000 or more to Museum research, exhibitions, public programs, and special events in 1998/1999.

Canada Trust, *Audubon's Wilderness Palette: The Birds of Canada*
The Canada Trust Friends of the Environment Foundation, *Hands-on Biodiversity Gallery*
Canadian Tire Corporation Limited, *Dinosaur Museumobile*
The Chawkers Foundation, *Hands-on Biodiversity Gallery*
CIBC World Markets Inc., *ROM for the Holidays*
Dell Computer Corporation, *Fact? or Fiction? 1998*
The Dominion of Canada General Insurance Company, *Discovery Gallery*
Global Strategy Financial Inc., *Two Rothschild Centuries*
Imperial Oil Charitable Foundation, *Summer Club at the ROM*
Laidlaw Inc., *The School Case and Resource Box Program*
The Catherine and Maxwell Meighen Foundation, *Hands-on Biodiversity Gallery*
The George Cedric Metcalf Charitable Foundation, *Hands-on Biodiversity Gallery*
The Philip and Berthe Morton Foundation, *Saturday Morning Club*
N M Rothschild & Sons Ltd., *Two Rothschild Centuries*
Newcourt Credit Group, *March Break*
Padulo Integrated Ltd., *The Maiasaur Project: The Life and Times of a Dinosaur*
ROM Department of Museum Volunteers, *Discovery Gallery, Hands-on Biodiversity Gallery*
ROM Reproductions Shop, *Fossil Art*
The Sun Life Assurance Company of Canada, *Pay What You Can Tuesdays*
Toshiba of Canada Limited, *Hands-on Biodiversity Gallery*
TransCanada, *The School Visits Program*
Waterford Wedgwood Canada Inc., *Decorative Arts at the ROM*

In the event of an error or omission, please contact the ROM Foundation Office at (416) 586-5660.

Charles Trick and Ada Mary Currelly Society

The Currelly Society is named to honour the first director of the Royal Ontario Museum of Archaeology and his wife, and recognizes the generosity of those individuals who have planned a legacy to benefit the ROM through a bequest, gift of life insurance, or other deferred gift.



Margaret Agar
Bernhard Cinader
Neil B. Cole
George James Morley Gale
& Louisa Constance Campbell Gale
The Honourable Edwin A. Goodman
Anthony G. S. Griffin
Richard M. Ivey
Albert & Vera Kircheis
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Mrs. Clarence Mann
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Frank & Mary Jean Potter
Joan R. Randall
Flavia Redelmeier
Elizabeth Rhind
Mrs. Elizabeth Seale
Mrs. M. Joan Thompson
Miss Enid Thornton
Dr. Glenn B. Wiggins
& Mrs. E. Carol Wiggins
Anonymous (3)

Estates

The following estates contributed \$1,000 or more during 1998/1999 to ROM programs.

Estate of Edith Marxine Galbraith
Estate of Dorothy Haines Hoover
Estate of Ursula Margaret Lundie
Estate of Mamie May
Estate of Etta Taube Sherman

Royal Patrons' Circle

The Royal Patrons' Circle recognizes the Museum's most dedicated and generous annual donors, whose gifts of \$1,000 to \$10,000 per year support the highest on-going priorities of the ROM. The RPC includes individuals, corporations, and foundations whose generosity in 1998/1999 contributed to the enhancement of the ROM's collections, research, exhibitions, and public programs.

Honoured Members

Barrick Gold Corporation
Canada Trust
The Canada Trust Friends
of the Environment Foundation
Canadian Tire Corporation Limited
Canadian Travel Abroad Ltd.
Chubb Insurance Company of Canada
CIBC World Markets Inc.
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The Honourable
Henry N. R. Jackman
Mr. & Mrs.
Stephens B. Lowden

**Unveiling the
Discovery Gallery**
—The Honourable Isabel
Bassett, Minister of
Citizenship, Culture and
Recreation, Valerie Brown,
Donna Scott, and Steve
Lowden at Chairmen's
Reception, February 4, 1999

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 GE Capital Technology Services Inc.
 Mrs. Diana Gillespie
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 Mrs. Claire J. Lamont
 & Mr. Archie Lamont
 Trisha A. Langley

Generations of giving

—(Left)

Robert Pierce, Chairman,
 Royal Patrons' Circle and
 Jennifer Pierce in Dynamic
 Earth: Inco Limited Gallery of
 Earth Sciences

—(Right)

Mr. Frank Potter, Chairman,
 ROM Foundation, with
 his grandson, Andrew
 Willoughby, at the Chairmen's
 Reception opening the
 Discovery Gallery

Margaret A. Light
 Mr. & Mrs. Walter H. Lind
 Mr. Roger A. Lindsay
 Mr. & Mrs. Wah-Chee Lo
 Ms. Myrna Lo
 Susanne & Charles Loewen
 Sophie Lucyk
 Mr. & Mrs. C. A. Macaulay
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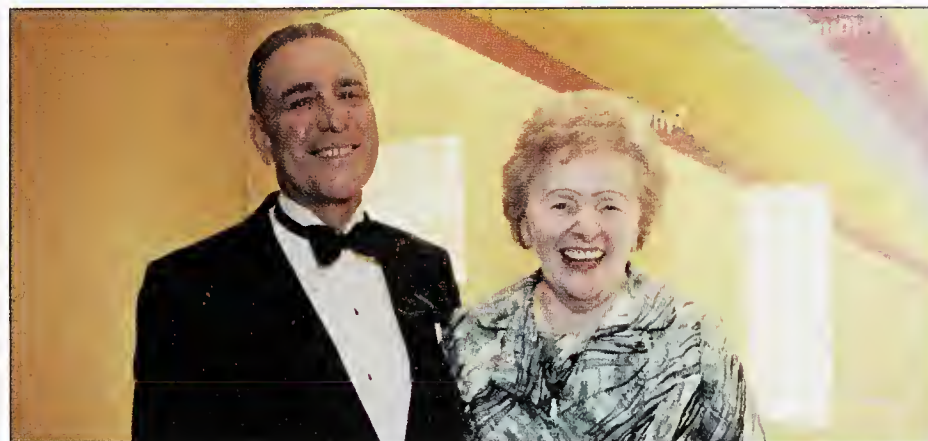
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AUDITORS' REPORT AND FINANCIAL STATEMENTS

To the Trustees of The Royal Ontario Museum

We have audited the balance sheet of The Royal Ontario Museum as at June 30, 1999 and the statements of operations, changes in net deficit and cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform an audit to obtain reasonable assurance whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation.

In our opinion, these financial statements present fairly, in all material respects, the financial position of the Museum as at June 30, 1999 and the results of its operations and the changes in its financial position for the year then ended in accordance with generally accepted accounting principles.

Toronto, Canada, July 30, 1999

Ernst & Young LLP

Chartered Accountants

BALANCE SHEET as at June 30, 1999

(in thousands of dollars)

	Notes	<u>1999</u>	<u>1998</u>
ASSETS			
Current			
Cash and short-term investments	3	731	1,956
Due from The Royal Ontario Museum Foundation	16	260	
Other accounts receivable		1,120	986
Inventories		984	796
Deferred exhibition costs and other assets		<u>346</u>	<u>1,074</u>
Total Current Assets		3,441	4,812
Other investments	3	1,955	5,085
Other assets		475	475
Deferred pension costs	17	2,538	2,135
Capital assets	4	<u>57,058</u>	<u>56,684</u>
		65,467	69,191
LIABILITIES AND NET DEFICIT			
Current			
Accounts payable and accrued liabilities		3,475	4,918
Deferred revenue	6	<u>4,090</u>	<u>3,879</u>
		7,565	8,797
Deferred capital contributions	7	<u>58,730</u>	<u>61,433</u>
Net deficit			
Operating deficit	8	(2,343)	(2,842)
Invested in capital assets	9	283	336
Board restricted	10	<u>1,232</u>	<u>1,467</u>
		<u>(828)</u>	<u>(1,039)</u>
		65,467	69,191

On behalf of the Board



Steve Lowden—Trustee



Harriet Walker—Trustee

(see accompanying notes)

(Incorporated by Special Act of the Ontario Legislature as a corporation without share capital)

STATEMENT OF OPERATIONS

(in thousands of dollars)

	Notes	<u>1999</u>	<u>1998</u>
REVENUES:			
Grants	11	22,332	22,408
Admission fees		2,676	2,424
Museum programs		1,441	1,541
Ancillary services		8,197	6,574
Investment income	12	39	32
Donations - Gifts in kind		1,296	2,485
Amortization of deferred capital contributions		3,879	4,182
Other		<u>1,219</u>	<u>1,001</u>
Total revenues		<u>41,079</u>	<u>40,647</u>
EXPENSES			
Curatorial and collection management		9,488	8,679
Building, security and visitor services		6,412	6,133
Ancillary services		6,749	5,404
General and administration		3,305	2,915
Education and public programs		2,239	2,647
Library and information services		1,851	1,538
Exhibition and gallery development		1,224	1,498
Marketing and public relations		1,444	1,331
Temporary exhibitions		1,482	1,271
Artifacts and specimens			
- Gifts in kind		1,296	2,485
- Purchased		1,416	701
Amortization of capital assets		<u>3,962</u>	<u>4,270</u>
Total expenses	13	<u>40,868</u>	<u>38,872</u>
Excess of revenues over expenses before restructuring costs		211	1,775
Restructuring costs		0	(1,810)
Excess (deficiency) of revenue over expenses		211	(35)

(see accompanying notes)

STATEMENT OF CASH FLOWS

(in thousands of dollars)

	1999	1998
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	211	(35)
Add (deduct) non-cash items		
Pension income	(403)	(913)
Amortization of capital assets	3,962	4,270
Amortization of deferred capital contributions	(3,879)	(4,182)
	(109)	(860)
Changes in non-cash working capital balances related to operations		
Due from The Royal Ontario Museum Foundation	(260)	948
Other accounts receivable	(134)	206
Inventories	(188)	(191)
Deferred exhibition costs and other assets	728	(501)
Accounts payable and accrued liabilities	(1,443)	2,081
Deferred revenue	211	(1,070)
	(1,086)	1,473
Cash provided by (used in) operating activities	(1,195)	613
INVESTING AND FINANCING ACTIVITIES		
Purchase of capital assets	(4,336)	(1,064)
Sale of other investments, net	3,130	1,500
Contributions for capital assets	1,176	515
Cash provided by (used in) investing and financing activities	(30)	951
Net increase (decrease) in cash and short-term investments	(1,225)	1,564
Cash and short-term investments, beginning of year	1,956	392
Cash and short-term investments, end of year	731	1,956

STATEMENT OF CHANGES IN NET DEFICIT

(in thousands of dollars)

		1999			1998
	Notes	Operating deficit (note 8)	Invested in capital assets (note 9)	Board restricted (note 10)	Total
Balance, beginning of year		(2,842)	336	1,467	(1,039)
Excess (deficiency) of revenues over expenses		211			211
Net change in invested in capital assets	9	53	(53)		0
Transfer from board restricted	10	235		(235)	0
Balance, end of year		(2,343)	283	1,232	(828)

(see accompanying notes)



NOTES TO FINANCIAL STATEMENTS JUNE 30, 1999

1. General

The Royal Ontario Museum (the "Museum") is a scheduled agency of the Province of Ontario incorporated without share capital by Special Act of the Ontario Legislature. The Museum is Canada's largest museum and one of the few of its kind to explore both the art and archaeology of human cultures and the history of the natural world. The Museum's mission is to inspire wonder and build understanding of human cultures and the natural world.

The Museum is registered as a charitable organization under the Income Tax Act (Canada) (the "Act") and, as such, is exempt from income taxes and is able to issue donation receipts for income tax purposes. In order to maintain its status as a registered charity under the Act, the Museum must meet certain requirements within the Act. In the opinion of management, these requirements have been met.

2. Summary of significant accounting policies

The financial statements have been prepared in accordance with generally accepted accounting principles applied within the framework of the significant accounting policies summarized below:

Revenue recognition The Museum follows the deferral method of accounting for contributions, that include donations and government grants. Contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection reasonably assured. Donations are recorded on a cash basis since pledges are not legally enforceable claims.

Contributions externally restricted for purposes other than endowment are deferred and recognized as revenue in the year in which the related expenses are recognized. Externally restricted contributions for capital assets are deferred and amortized over the life of the related capital asset. Endowment contributions are recognized as direct increases in net assets in the year in which they are received.

Investments Investments are recorded at market value. Investment income consists of interest, dividends, realized gains (losses) and the net change in unrealized gains and losses.

Inventories Inventories, which consist primarily of gift shop items held for sale, publications and supplies, are stated at the lower of average cost and net realizable value.

Deferred exhibition and other costs Costs of exhibitions are deferred until the exhibitions are opened to the public and then are expensed over the period of the exhibitions to which they relate.

Deferred pension costs Pension income (expense) is determined on an actuarial basis in accordance with generally accepted accounting principles. Pension costs for current services are charged to income during the year in which the services have been rendered. The cost of past services as well as actuarial gains or losses which have not yet been recognized in income are amortized on a straight-line basis over a period of 16 years.

Other post-employment benefit obligations Post-employment benefits for extended health and dental care are accounted for on a cash basis.

Capital assets Land is carried at cost. Purchased capital assets are stated at acquisition cost. Contributed capital assets are recorded at fair market value at the date of contribution. Amortization is provided on a straight-line basis over the estimated useful lives of the assets as follows:

Building	40 years
Galleries	20 years
Major capital projects	5 to 10 years
Furniture and equipment	4 to 10 years

Artifacts and specimens The value of artifacts and specimens has been excluded from the balance sheet. Gifted artifacts and specimens are recorded as revenue at values based on appraisals by independent appraisers. The acquisition of both gifted and purchased artifacts and specimens is expensed.

Contributed materials and services Because of the difficulty in determining their fair market value, contributed materials and services are not recognized in the financial statements.

3. Investments

Investments, which are recorded at market value and approximate cost, consist of the following:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Cash and short-term investments	2,470	5,807
Canadian bonds	191	1,201
Canadian preferred shares	24	26
Accrued interest	<u>1</u>	<u>7</u>
	2,686	7,041
Less amounts recognized as other investments	<u>1,955</u>	<u>5,085</u>
Cash and short-term investments	731	1,956

The amount of assets classified as non-current represents the assets held for unspent deferred capital contributions [note 7].

4. Capital assets

[a] Capital assets consist of the following:

	(in thousands of dollars)			
	1999		1998	
	Cost	Accumulated Amortization	Cost	Accumulated Amortization
Building	54,912	24,619	54,912	23,242
Galleries	35,336	11,377	31,450	9,628
Major capital projects	9,288	6,765	8,869	6,013
Furniture and equipment	709	426	687	351
	100,245	43,187	95,918	39,234
Accumulated amortization	43,187		39,234	
Net book value	57,058		56,684	

[b] The change in net book value of capital assets is due to the following:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Balance, beginning of year	56,684	59,890
Purchase of capital assets funded by restricted capital contributions	4,306	854
Purchase of capital assets funded internally	30	210
Amortization of capital assets	<u>(3,962)</u>	<u>(4,270)</u>
Balance, end of year	57,058	56,684

5. Artifacts and specimens

As at June 30, 1999, the collection consisted of approximately 5,950,000 artifacts and specimens. During the year the Museum added approximately 66,000 objects to its collections through the acquisition and purchase of artifacts.

6. Deferred revenue

Deferred revenue represents government, corporate and The Royal Ontario Museum Foundation (the "Foundation") grants related primarily to next year's operations.



The Royal Ontario Museum – Year Ended June 30, 1999

7. Deferred capital contributions

Deferred capital contributions represent the unamortized amount of grants and donations received for the purchase of capital assets and gallery development. The amortization of capital contributions is recorded as revenue in the Statement of Operations. The changes in the deferred capital contributions balance are as follows:

		<i>(in thousands of dollars)</i>	
	Notes	<u>1999</u>	<u>1998</u>
Balance, beginning of year		61,433	65,100
Amortization of deferred capital contributions		(3,879)	(4,182)
Investment income	12	197	177
Restricted contributions received for capital asset purchases		<u>979</u>	<u>338</u>
Balance, end of year		58,730	61,433

8. Operating deficit

The operating deficit of \$2,343,000 (1998 – \$2,842,000) resulted from the corporate restructuring that took place during 1996 and 1998. It is the Museum's intention to eliminate this deficit by operating with a planned excess of revenues over expenses for the next four years.

9. Net assets invested in capital assets

[a] The net assets invested in capital assets consist of the following:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Capital assets, net	57,058	56,684
Less amounts financed by deferred capital contributions	<u>56,775</u>	<u>56,348</u>
Balance, end of year	283	336

[b] The net change in net assets invested in capital assets is calculated as follows:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Purchase of capital assets funded internally	(30)	(210)
Amortization of capital assets	3,962	4,270
Amortization of deferred capital contributions	<u>(3,879)</u>	<u>(4,182)</u>
Net change in net assets invested in capital assets	53	(122)

10. Board restricted net assets

A summary of board restricted net assets at June 30 is as follows:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Museum restricted reserves	515	551
Departmental reserves	717	916
Balance, end of year	1,232	1,467

Museum restricted reserves represent funds reserved in accordance with the directives issued by the Board of Trustees or by Museum management.

Departmental reserves represent funds received from cross-appointment teaching and other activities of staff and held in accordance with Museum policy to assist in the financing of departmental activities.



The Royal Ontario Museum – Year Ended June 30, 1999

11. Grants

Grants consist of the following:

		<i>(in thousands of dollars)</i>	
	Notes	<u>1999</u>	<u>1998</u>
Province of Ontario		18,838	18,743
Government of Canada		280	232
The Royal Ontario Museum Foundation	16	2,957	1,957
Corporate		192	315
Other		65	1,161
		22,332	22,408

12. Investment income

Investment income earned during the year is recorded as follows:

		<i>(in thousands of dollars)</i>	
	Notes	<u>1999</u>	<u>1998</u>
Total investment income		236	209
Recorded in deferred capital contributions	7	197	177
Recorded as revenue in the Statement of Operations		39	32

13. Expenses

Expenses are reported in the Statement of Operations on a functional basis. Expenses excluding restructuring costs by category comprise:

	<i>(in thousands of dollars)</i>	
	<u>1999</u>	<u>1998</u>
Salaries and benefits	20,659	17,370
Purchased goods and services	20,209	21,502
	40,868	38,872

14. Museum volunteers

During the year, Museum volunteers contributed approximately 54,000 hours in support of the Museum. Their activities include guided gallery tours and a variety of programs that enrich the visitor's experience at the Museum; world and local travel packages that promote the Museum's image in Ontario and throughout the world; and many other support activities.

In addition, the net income generated by the Museum volunteers and the ROM Reproductions Association, an independent volunteer organization affiliated with the Museum, goes directly to support the Museum's activities. During the year ended June 30, 1999, the Museum volunteers contributed \$100,000 (1998 – \$90,000) to the Foundation for acquisition and research projects at the Museum and for the Hands-on Biodiversity Gallery. The ROM Reproductions Association contributed \$85,000 (1998 – \$80,000) to the Foundation for the purchase of artifacts and specimens.



The Royal Ontario Museum – Year Ended June 30, 1999

15. Uncertainty due to the Year 2000 Issue

The Year 2000 Issue arises because many computerized systems use two digits rather than four to identify a year. Date-sensitive systems may recognize the year 2000 as 1900 or some other date, resulting in errors when information using year 2000 dates is processed. In addition, similar problems may arise in some systems which use certain dates in 1999 to represent something other than a date. The effects of the Year 2000 Issue may be experienced before, on, or after January 1, 2000 and if not addressed, the impact on operations and financial reporting may range from minor errors to significant systems failure which could affect an entity's ability to conduct normal business operations. It is not possible to be certain that all aspects of the Year 2000 Issue affecting the Museum, including those related to the efforts of donors, suppliers, or other third parties, will be fully resolved.

16. The Royal Ontario Museum Foundation

The Foundation was incorporated on July 1, 1992 to co-ordinate all private-sector fundraising activities undertaken on behalf of the Museum and its affiliates. The objective of the Foundation is to raise funds available for enhancing exhibitions and public programs, research and acquisitions.

The accounts of the Foundation are presented separately and are not consolidated in these financial statements. As at June 30, 1999 the fund balances of the Foundation are as follows:

	<i>(in thousands of dollars)</i>	
	1999	1998
Unrestricted funds	<u>210</u>	<u>322</u>
Restricted funds		
Available currently	4,761	5,350
Available at a future date	6,571	6,084
Internally restricted	<u>197</u>	<u>515</u>
	<u>11,529</u>	<u>11,949</u>
Endowment funds		
Externally restricted	7,064	6,961
Internally restricted	<u>2,061</u>	<u>1,687</u>
	<u>9,125</u>	<u>8,648</u>
	20,864	20,919

During the year, the Foundation granted \$3,959,000 (1998 – \$2,378,000) to the Museum. As at June 30, 1999 an amount of \$435,000 (1998 – \$468,000) of these grants is included in deferred revenue and an amount of \$1,035,000 (1998 – \$337,000) of these grants is included in deferred capital contributions.

17. Pension plans

The Museum uses an accrued benefit actuarial method and best estimate assumptions to value pension plan obligations. The excess of pension plan assets over the present value of pension plan benefits and adjustments arising from past service benefits and experience gains and losses are amortized over the expected average remaining service life of the employee group. Current service costs are expensed during the year. The difference between the funding contributions and the amounts recorded as pension expenses or credits, which represents a deferred pension asset, is included in deferred pension costs on the balance sheet.

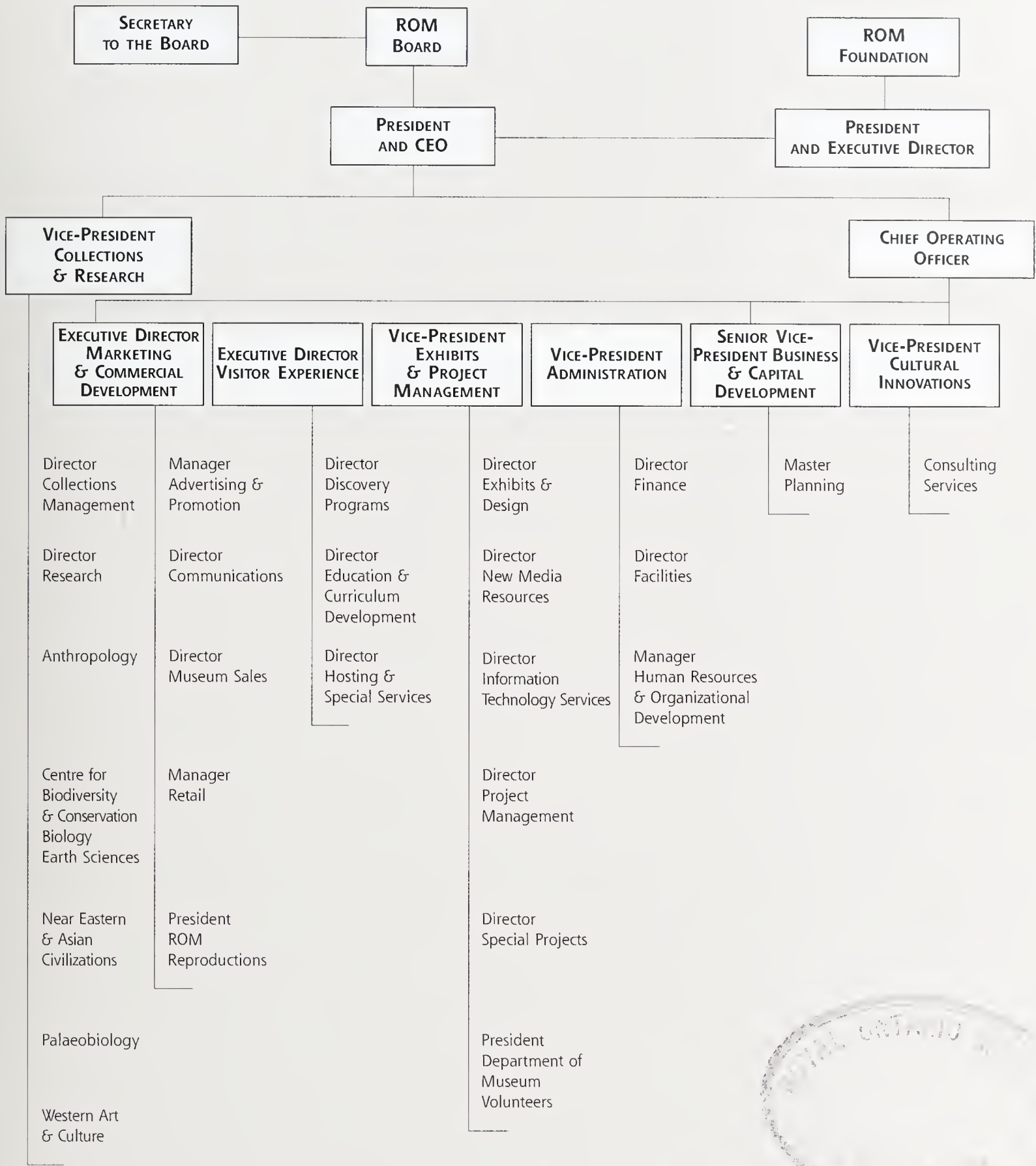
Based on the January 1, 1998 actuarial valuation and management's best estimate assumptions, the present value of the accrued pension benefits as at June 30, 1999 amounted to \$33,851,000 (1998 – \$27,407,000), and the market related value of the net assets available to provide for these benefits was \$43,285,000 (1998 – \$39,764,000).

Royal Ontario Museum employees paid \$100,000 or more in 1998 calendar year (unaudited)

Name	Position	Salary Paid	Taxable Benefits
Lindsay Sharp	President & CEO	\$176,003	\$23,159
Michael Shoreman	Senior Vice President	\$119,953	\$342
David Pendergast	V.P. Collections & Research	\$115,203	\$328

Prepared under the Public Sector Salary Disclosure Act, 1996.

ORGANIZATIONAL CHART



As at June 30, 1999

